

# The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

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VOL. 45—No. 6.

SATURDAY, FEBRUARY 9, 1867.

PRICE { 4d. Unstamped.  
5d. Stamped.

HER MAJESTY'S THEATRE.  
ORCHESTRAL POPULAR CONCERTS,  
TUESDAY, THURSDAY, AND SATURDAY EVENINGS.

POSITIVELY THE LAST NIGHT BUT THREE.

The Concerts will terminate on Saturday next, February the 16th.

THIS EVENING (SATURDAY), FEB. 9, MISCELLANEOUS NIGHT.

VOCALISTS.—Mdlle. Sinico, Mdlle. Agliati, Signor Foli.  
VIOLIN.—Mdlle. Emilia Arditi (her first appearance at these Concerts).  
Conductor ————— Signor ARDITI.

Commence at Eight o'clock.

PRICES.—Dress Circle, 5s.; Second Circle, 2s. 6d.; Private Boxes, Half-a-Guinea, One Guinea, and Two Guineas; Promenade, 1s.  
The Box-office of the Theatre (under the superintendence of Mr. Nugent) is open daily from Ten till Five.

MDLLE. SINICO, Mdlle. Agliati, Signor Foli, Mdlle. Emilia Arditi (her first appearance at the Orchestral Popular Concerts), THIS EVENING (Saturday).—HER MAJESTY'S THEATRE.

POSITIVELY the LAST NIGHT but THREE of the ORCHESTRAL POPULAR CONCERTS, which will terminate on Saturday next.—HER MAJESTY'S THEATRE.

CRYSTAL PALACE.—THIS DAY.—SATURDAY.  
CONCERT AND PROMENADE AND GREAT SHOW OF BRITISH AND FOREIGN SINGING AND TALKING BIRDS.—Vocalists: Mdlle. Enequist, Miss Julia Derby, Mr. Cummings, Mr. Renwick. Solo Pianoforte: Mr. Oscar Beringer; and the Crystal Palace Choir. Conductor, Mr. Manns.  
Programme includes Symphony No. 1 (C minor), Mendelssohn; New Pianoforte Concerto, Reinecke (first time); Overture and Finale, "Euryanthe," Weber; Part-Songs, Schumann, &c.

Admission, Half-a-crown. Transferable Numbered Subscription Stalls for the present series, comprising not less than Ten Concerts, One Guinea. Separate Stalls for Single Concerts, 2s. 6d., only issued each Saturday morning at the Palace.

NOTE.—"The Saturday Concerts at the Crystal Palace are unanimously allowed to be the most finished performances of their kind in Europe."—*Vide Times*, 29th January.

ERNST SCHULZ.—MASKS AND FACES.

THE GREAT JAPANESE TROUPE are HERE.—

Look out for this novelty! This extraordinary company will make their first Appearance in Europe at the GREAT ST. MARTIN'S HALL, on MONDAY EVENING NEXT, Feb. 11, 1867, for a Limited Number of Representations, prior to their appearance in Paris during the Universal Exhibition. Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets at Mr. Mitchell's Royal Library, 33, Old Bond Street; at the Box-office of the Hall; and at Mr. Austin's, 28, Piccadilly. Business communications to be addressed to their sole agent, Mr. A. Nimmo, 55, Wigmore Street, London, W.

MISS EDWARDS'S SECOND PIANOFORTE and VOCAL RECITAL OF CLASSICAL MUSIC will take place on Friday Afternoon, February 22nd, at Baby House, 15, New Finchley Road, St. John's Wood. Tickets and programmes to be had at Messrs. D. DAVISON & Co.'s, 244, Regent Street; and at the principal Musiciansellers.

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

The Public are respectfully informed that these spacious premises may be ENGAGED, to suit all parties—the Parlour, Drawing-Rooms, Tea-Room, the Large and Small Music Halls, &c. For terms, apply to Mr. Fish, at the Rooms.  
ROBERT COCKS, Proprietor.

TO VIOLINISTS.—A First-rate PETER GUARNERIUS,

pronounced by the highest authorities in the matter to be his masterpiece, wonderfully preserved, unusually fine wood, extremely noble tone, is, on account of the death of its proprietor, TO BE SOLD. A high price is demanded. To be seen every Tuesday and Friday, from Twelve till One o'clock, at Herr ENGEL'S, 31, Grosvenor Street, Grosvenor Square.

MDLLE. MARIOT DE BEAUVOISIN will play at the Concert of the National Choral Society, Exeter Hall, Wednesday, 13th February.

PAGANINI REDIVIVUS.

CONCERT SPECULATORS and Secretaries of Societies can have PROGRAMMES, OPINIONS OF PRESS, PROFESSIONAL TESTIMONIALS, and MUSICAL REPERTOIRE, *Gratis and Post-free*; as also PHOTOGRAPHS of PAGANINI REDIVIVUS, *in propria persona* (as he appeared at the Ulster Hall Concerts, Belfast, and at the Exhibition Palace, Dublin). In forwarding address, direct thus: "Paganini Redivivus, 2, Northumberland Court, Charing Cross, London"—which will obviate mistakes and avoid delay.—See *Era*, *Orchestra*, *Sporting News*, &c., &c.

Mrs. CUNINGHAM BOOSEY

IN TOWN FOR THE SEASON.

All communications respecting

LESSONS IN SINGING

To be addressed to her, care of BOOSEY & Co., Holles Street.

CHARLES LYALL, Tenor,  
8, RATHBONE PLACE, W.

MISS ROSE HERSEE will sing BENEDICT'S Variations on "THE CARNAVAL DE VENISE," at Walworth, March 5th; Croydon, 14th.—2, Crescent Place, Burton Crescent, W.C.

MISS FLORENCE DE COURCY will sing "THE SONG OF MAY" (composed by W. V. WALLACE), at Chatham, Feb. 19th.

MISS BERRY GREENING will sing the Variations on "CHERRY RIPE" (composed expressly for her), at the Russell Institute, Feb. 20th; and at every concert engagement during the ensuing season.

MADAME FLORENCE LANCIA will sustain the principal parts in the Operas: *Faust*, *La Sonnambula*, *Rose of Castile*, *Il Trovatore*, *Il Ballo*, &c., during the ensuing fortnight, at the Theatre Royal, Bolton.

MDLLE. RITA FAVANTI will sing, during the ensuing month, on her Tour, the favourite Ballad, "THE RETURN OF THE LOVD ONE," and also at Mr. Gaskin's Grand Concert, in Cork on the 11th inst.

MDLLE. RITA FAVANTI will sing at Cork, Feb. 11th and 12th; Limerick, 13th and 14th; Clonmel, 15th; and Waterford, 16th. For engagements *en route*, address Mdlle. FAVANTI, 28, Abingdon Villas, Kensington, W.; or to Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abingdon Villas, Kensington, W.

MR. TRELAWNY COBHAM will sing "SI TU SAVAIS" ("Didst Thou but Know")—BALFE, and "ALICE, WHERE ART THOU?"—ASCHER, at Miss Edwards's Second Pianoforte and Vocal Recital, Baby House, Finchley Road, Feb. 22nd.

MR. RENWICK will sing Miss Edwards's admired song, "SEPARATION," at the Composer's *Soiree Musicale*, at Baby House St. John's Wood, Friday, Feb. 22nd.

MR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU?" at the Russell Institute, Feb. 20th; and at Faversham, Feb. 25th.

MR. ALFRED HEMMING will sing "THE MESSAGE," and "ALICE, WHERE ART THOU?" at Lynn (Norfolk), on Feb. 14th.

MR. EMILE BERGER will play his admired Transcriptions of "FLORA MACDONALD'S LAMENT" and "KENMURE'S ON AND AWA," at Dumbarton, Feb. 13th; Saltcoats, 21st; Glasgow, 25th; and Dalry, 26th.

**MR. LAUDER** will sing **MR. W. ALLEN SNAITH's** new song, "SHE NEVER CAN BE MINE," at Manchester, Feb. 14th.

**MR. WINN** will sing **MR. WILFORD MORGAN's** new song, "MY SWEETHEART WHEN A BOY," at Canterbury, March 4th.

**MR. PATEY** will sing "THE MESSAGE FROM THE DEEP" (composed expressly for him by **MR. EMILE BERGER**), at St. James's Hall, Feb. 27th.

**MR. WILFORD MORGAN** will sing his new song, "MY SWEETHEART WHEN A BOY," at Blackburn, Feb. 13th; Hull, Feb. 19th; and at all his engagements during the ensuing season.

**MR. CHARLES HALL** (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

**MR. KING HALL** having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

**MASTER MUNDAY** will play **MR. G. B. ALLEN's** popular "GALOP FURIEUX," every evening during his Provincial Tour in February.

**MONSIEUR VIVIEN**, Solo Violinist, from the "Concerts Populaires" of M. Pasdeloup, Paris, begs to announce his arrival in London. For engagements for Concerts, Soirées, &c., address 3, Chappell Street, Grosvenor Square, or to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

**HERR REICHARDT** will sing **GOLDBERG's** admired new song, "THE REPROACH," throughout his Provincial Tour.

**MISS LOUISA PYNE** will sing **W. H. LUTZ's** new song, "A SIGH WENT FLOATING ON THE BREEZE," at the forthcoming Concerts. Free by post, 19 stamps.—London: ROBERT COCKS & Co., New Burlington Street.

**MUSICAL PRESENTS.**—A CATALOGUE (gratis and postage free) of 400 Volumes of CLASSICAL WORKS, bound.—Apply to ROBERT COCKS & Co., New Burlington Street, London.

**FRANZ ABT's** New Song, "A FOREST RAMBLE," made so popular by Madame ROUSSADOFF's exquisite singing. No. 1 in G, No. 2 in B flat, 2s. 6d. each. The same for Two Voices 3s.; ditto, as a Four-part Song, 2s. Both arranged by the distinguished Composer, **FRANZ ABT**. Each at Half-price, with an extra stamp for postage.

**MR. W. H. CUMMINGS** will sing **GUGLIELMO's** favourite song, "SING ME THAT SONG AGAIN" (sung and endorsed at the Concert of the Beaumont Institution), at St. George's Hall, Liverpool, February 12. Programmes at ROBERT COCKS & Co.'s, New Burlington Street. Free by post for 16 stamps. Order of all Musiciansellers.

### THE ART OF SINGING: A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By **T. A. WALLWORTH,**

A Crivellian method, upon which has been formed the voice of his pupil, Miss LUCY FRANKLIN, and those of other successful pupils.

Full Music size, 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street, W.

### NEW BRILLIANT PIECE by JULES BRISSAC.

Fantaisie sur la Melodie Ecossaise,

"YE BANKS AND BRAES."

"Often as this exquisite melody has been made the theme upon which the writers of fantasia, pot pourri, caprice, olla podrida, &c., have built their elaborate edifices, it may safely be asserted that it has never been more judiciously nor more delicately handled than by M. Jules Brissac, who seems to approach the old Scotch ditty so affectionately, so naturally too, that, did we not know to the contrary, we should assuredly believe that he was 'native and to the manner born,' and that his love for Scotch minstrelsy had been imbibed at a very early age, along with, say, a predilection for the savoury properties of Auld Reekie. Let this be as it may, a predilection for the 'Fantaisie Ecossaise' is one of his very best, and will prove, or we are much mistaken, one of his most successful, too."—*Queen*, Dec. 22nd, 1866.

Price 3s. 6d.

SCHOTT & Co., 159, Regent Street.

Just Published,

"MY SWEETHEART WHEN A BOY."

Composed by **WILFORD MORGAN.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

# BENEDICT'S NEW SONG, Sighing for Thee.

Price Three Shillings.

LONDON:

**DUNCAN DAVISON & CO.,**

244, REGENT STREET, W.

Just Published, price 3s.,

"THE SPRING,"  
SONG, FOR VOICE AND PIANOFORTE.  
By **WELLINGTON GUERNSEY.**

"In the little song the subject of our notice may be discerned the junction of two styles, rarely, we believe, found thus allied—viz., the music of Germany, nurse of a race of musical Titans, and the strains of that Ireland from whence so many charming melodies have sprung. In its phrasing, in the importance assigned to the accompaniments, simple, yet fashioned with a scrupulous neatness rare in these days of slovenly ballads, we see the healthy influence of the German *Nied*; while in the pathetic musical adaptation of the line—

'Where sometime I sit down and sigh,'

may be traced that gaily dashed with melancholy which seemed to the mind of the poet Moore alike characteristic of the Irish race and their songs, and to which he refers, if we remember aright, as 'some flat seventh, which casts a shade as it passes, and makes even mirth interesting.' We may add that the compass of this little song is such as to bring it within the reach of every one—a matter of importance. Miss Edith Wynne, for whom it was written and composed, has been singing 'The Spring' with marked success everywhere."—*Saunders's News Letter*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"IMPRESSIONS OF SPRING,"  
Three Characteristic Pieces for the Pianoforte.

No. 1. "CAPRICCIETTO" in A flat.

2. "IMPROMPTU" in E flat.

3. "NOCTURNE" in E flat.

Composed by **CARL HAUSE.**

Price 4s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"MEMORY'S GARLAND,"  
BALLAD.

Sung by Miss AUGUSTA THOMSON, at the Royal Princess's Theatre, in "THE MISTRESS OF THE MILL."

The Words by **CHARLES HALL.**

The Music by **KING HALL.**

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

A MANUAL FOR COMPOSERS,  
MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS.

By F. J. FETIS,

Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory,  
Knight of the Legion of Honour, &c. Translated from the original

By WELLINGTON GUERNSEY.

(Continued from p. 67).

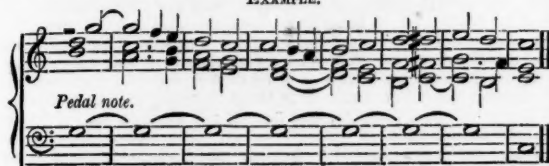
CHAPTER VII.

On the Pedal note.

50. A sustained note either in the bass or in an upper or intermediate part, wherein several chords are heard, is called the *pedal note*.

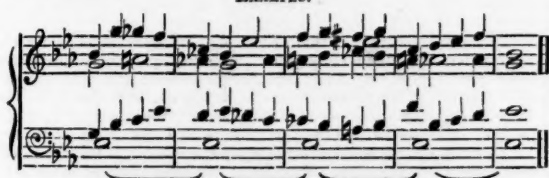
51. The pedal note is not always found in the harmony of the chords which are heard upon it; but those with which they have no connexion resolve upon those to which it belongs.

EXAMPLE.



52. The pedal note produces a particularly good effect of harmony, when the chords which accompany it belong to several keys, the combination of which excites an equal degree of wonder and pleasure.

EXAMPLE.



53. In the harmonies of the bass pedal notes, it is not the grave portion which is the real bass of the harmony; this is found in the portion which is immediately above the grave portion. The harmony should be regular with this rational bass.

54. The pedal notes placed in the upper or intermediate parts are less varied, less rich in harmony than the bass pedal notes.

CHAPTER VIII.

On Modulations, Transitions, and the Enharmonic.

55. Changing the key in a piece of music is *modulating*. The term *modulation* is especially applied to changes of keys whose object is to develop the purpose of the musical thought of a piece, and to re-produce under different phases certain principal ideas. As far as concerns incidental or unexpected modulations, the aim of which is to excite astonishment mingled with delight, but which are not inseparable from the plan of the piece of music, they are called *transitions*.

56. Modulation may be produced either by the moving from one key to another, or by changing the mode of the same key.

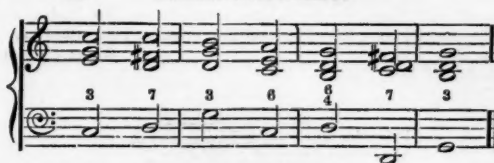
57. It has been previously shown (30) that the change of a key is produced by the suppression of a ♭, or the addition of a ♯, which produces a leading note, and by the suppression of a ♯ or the addition of a ♭, which produces a fourth degree. The chord of the seventh of the dominant, and of its derivatives, which contain the leading note and the fourth degree, are those which are most frequently used for modulations. On reference to the paragraph cited (30), it will be seen how modulations of this nature are effected.

58. Modulations of this kind are especially employed in the construction of the ideas of a piece of music, either for arriving at the dominant of the principal key which is transformed into a new tonic, or to produce a new tonic of the fourth degree—to go to a

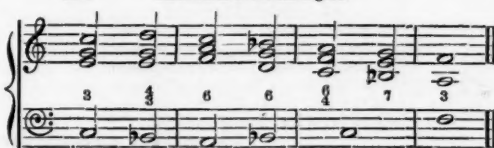
relative minor key of the tonic, or finally to arrive at the relative minor key of the dominant. It is to these four systems of regular changes upon which depends all the principal modulations of the great divisions of most pieces of music.

EXAMPLES.

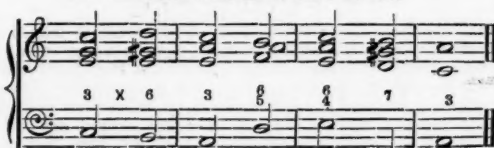
1st. Modulation on the Dominant.



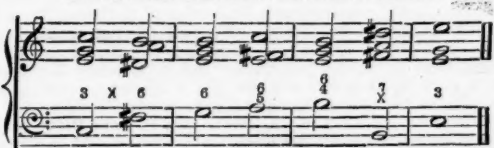
2nd. Modulation of the 4th degree.



3rd. Modulation of the relative tone to the tonic.



4th. Modulation of the relative minor tone of the tonic.



All the other changes of keys effected by the chord of the seventh of the dominant, or by its derivatives, are more or less accidental.

MISS BERRY GREENING'S BALLAD CONCERT, at Myddelton Hall, on Monday, brought many friends to support her. She was assisted vocally by Mr. Whiffin, tenor, and Mr. George Renwick, baritone. Mr. W. Bollen Harrison was pianist; and a sister of the concert-giver performed with great effect on the pianoforte Herr Ganz's *Galop de Concert* (*Qui vive*), Brissac's arrangement of "Bonnie Scotland" (encored), and, with Mr. W. Bollen Harrison, Osborne's *fantasie* on the *Huguenots*, in all of which pieces she exhibited ability which was fully appreciated. Miss Berry Greening displayed her talent in "Cherry ripe" with variations, which being encored, she gave a new arrangement of the old song, "Oh, dear, what can the matter be?" In an Irish ballad she was equally successful. Mr. Whiffin and Mr. Renwick each received applause for their songs. Mr. W. Bollen Harrison gave an arrangement of airs from *Martha*; and the concert closed with the trio, "The magic wove scarf." The whole performance gave satisfaction.—B. B.

NORTH LONDON LITERARY, MUSICAL, AND DRAMATIC INSTITUTE.—Mr. Allen gave a concert in connexion with this new Institution on the 16th ult., at the Barnsbury Hall. The singers were Miss Mabel Brent, pupil of the Highbury Academy of Music, who was encored in "Meet me early" and Allen's "Goat bells." As an encore to the latter she substituted "The sweet young flowers." Madame Marie Stocken, who made her *début* last season at Herr Goldberg's concert, was encored in Bishop's "Echo song." Madame Helen Percy received the same compliment for Balfe's "Green trees;" and the three sang together a trio called "Interesting conversation," which so amused the audience that they insisted on its repetition. Mr. Denby White, tenor from the Highbury Academy, sang the "Bride of a day," with much feeling; and Mr. V. Blake, Wallace's "A father's love." There were several concerted pieces; and Master Munday created a "furor" in Sydney's Smith's "Golden bells," and Allen's "Galop furieux," both of which he had to repeat. Mr. Allen conducted the concert, which, in spite of the weather, attracted a large audience.—B. B.



### Letters to Well-known Characters.

TO HERR LUDWIG STRAUS.

DEAR LUDWIG,—I announce news received by Atlantic telegraph this morning from Chicago. It will be news to many friends in this country. Madame Parepa is about to become the wife of Carl Rosa, the violinist. I record the fact and am sure every one will wish happiness to the union.—I am, dear Ludwig, yours &c.,  
BASHI BAZOOK.

Duke and Boot, Feb. 2.

TO DR. GGIBBLET.

'Tis said, when old Amphion play'd,  
The stones his tuneful skill obey'd;  
And the wild beasts, on Thracian plains,  
Danc'd to the sound of Orpheus' strains;  
But were you there such notes to vent,  
As here our shuddering nerves torment,  
The stones, to stop your od'rous breath,  
Would give you a St. Stephen's death;  
And the wild beasts, that could not tear you,  
Would fly, or into limbo bear you.

THE GHOST OF OLD SAM WESLEY.

TO C. L. GRUNEISEN, Esq.

SIR,—As the *Pall Mall Gazette* was kind enough to present Herr Joachim with a diploma for the exclusive right to accept encores, the *Morning Needle*, with kindred spirit, ascribes to Herr Hallé spiritual powers as a pianist. What an entire nation was unable to accomplish by prayer, Herr Hallé has accomplished by miracle. "His performances"—states the *Morning Needle*—"have revived the interest of Her Majesty in the pianoforte works of the great masters, in his execution of which Her Majesty has lately shown undiguised pleasure, so that the complete return of Her Majesty to social duties will commence with the opening of Parliament." I have a faint recollection that the Queen opened the last session in person. Really this sort of *dis carus ipsis* is exheredation (if not exanition) to English journalism; and to associate Her Majesty with Herr Hallé in the way the *Needle* has done, must make her subjects exclaim, with Byron, "Powers eternal!" To ascribe Victoria's return to life to a sonata, rather than to Lord Derby or Lord John Russell, is sheer huffishness. The writer should be henceforth constrained to feed on numbels (by some called humbles), though even stag's gut would be too delicate for him. The *Needle* is not aware that the private band of the Queen resumed its duties some time since, and that Mrs. Anderson, instructress of Her Majesty, and permanent pianist (teaching the Royal children), has been in waiting constantly to interpret the "pianoforte works of the great masters."—Your obedient servant,  
ABEL DOUBLEDODY.

TO SIGNOR SCHIRA.

CARO MAESTRO, &c.,—I will now finish my relation of the Carnival music at La Scala. I left off with the prima donna, and now will commence with the tenor. Carrion, who is the *youthful* lover, can, with regard to age, shake hands with the Signora Tosi; but he is well read in all the subtleties of art, and endeavours by all means in his power to conceal the ravages which time has caused in his once charming voice. When he sings with the prima donna, "Io t'amo tu m'ami," they make together more than a century; and when Don Sebastian reveals himself to his subjects, who do not recognise him because he has become so old, he exclaims desperately "It is your father, that heaven sends to you," he should say instead "your grandfather." The voice of Signor Carrion has become almost inaudible; and no wonder, after a career of more than thirty years, especially as he (being in reality a *tenore leggero*) has persisted in singing operas which appertain to a *tenore robusto*. It is a voice fabricated at home in the morning, placed in a box, and sent out in the theatre in the evening. Of A's natural, B's flat, and even C's he has abundance; but, goodness, what notes! Give to any person unexpectedly and suddenly a kick, and the howl that he will immediately give will resemble the "ut de poitrine" of the principal tenor of La Scala; and the audience who, on hearing Carrion sing two of these notes in his *romanza*, were right when they lost all patience, immediately produced their keys and whistles, rendering the theatre a very Pandemonium. It is better that Signor Carrion should learn these truths, because at present he is in a false position. He has been an excellent artist, and has acquired fortune and fame, therefore has no need to wish to increase the one by demolishing the other. The baritone Giraltoni is the only one who saved himself in the wreck. To

say the least, he is an artist with a voice, and who knows how to sing with passion, added to which he has a good and handsome presence; but even he in the midst of the confusion was not always at his ease, and the agitation to a certain extent paralyzed his efforts. With regard to the *basso profondo* and his foggy voice, he is a *spoiled baritone*; and in the *finale* to the third act was obliged to alter and turn upside down all his part, and in this manner said *finale* lost half its effect. It was a sad mistake to engage a man without the necessary voice for so important a part. In general everything was confused and bad. The orchestra did not follow the voices, and the choruses were out of tune; and in the march the trombones were out of tune and the drums were too loudly beaten. There was nothing but confusion and feebleness, which must be attributed more than anything else to the double direction, because if the Maestro Concertatore at the pianoforte rehearsals places the *tempi* well, there is often the peril that the conductor of the orchestra will alter everything according to his idea, and in this way there is no accord, precision, or life. This is a most important question of art, and it appears the gentlemen of La Scala treat it with a lightness which is deplorable. Signor Mazzucato was called upon to conduct the *Africaine*. Why was he not asked to conduct also the *Don Sebastiano*? The opera of Donizetti is not perhaps a grand opera in five acts like that of Meyerbeer; and its being Italian, perhaps, takes away its right to be treated with equal care and regard. It is impossible that this system of two directions can continue. There should be one director only. Signor Cavallini has been a good conductor, and his reputation will remain intact if he retires in time, because retiring will add to his fame. It is to be hoped, therefore, that he will not overlook his art for the paltry consideration of wounded vanity. The matter merits serious regard and prompt remedy. Another thing which conduced to the general *fiasco* on the evening in question was the misery and stinginess of the *mise-en-scène*—the filthiness of the decorations. Those dresses and properties would have been indecent in a small country theatre. At La Scala never have such old dresses been seen,—dirty, greasy, ermine stamped on cotton, washed rags, dried tinsel, and torches made of candle ends. The funeral car of pasteboard looked like a puppet show, with those two miserably lean horses. It is said that there were only four rehearsals with the orchestra, and one-and-a-half for the stage business, and this will account in some measure for the other faults observable throughout the evening. To conclude, the ballet was received very coldly, and there were some signs of disapproval. After the ruin of the first evening the theatre has been closed, and the manager has issued the usual notice, asking the indulgence of the public. In the meantime they are rehearsing a new opera by Bazzini, *La Turanda*, and the ballet of *Sardanapalus*, and it is said that the theatre will re-open in a few days. A notice of the other theatres in my next. Addio, carissimo maestro!—Yours ever,  
ARGUS PERSEVERANZA.

TO MISS KITTY GLASS.

Having read your charming stanzas addressed to Shirley Brooks (and laughed heartily at "there shot out a star," and the morning episode of the beer), and also having read your fragment of an *Essay on Cruelty* (which made my mouth water for the rest), I was highly indignant at the impudence of Mr. Samuel Toper Table, in trying to pass a hoax upon you, with his stupid anecdote of Bishop v. Bishop. With the more pleasure then did I read your ingenious and spirited retort, under the influence of which, I composed the subjoined little poem:—

There was an old sinner called Table,  
Of any right act incap-able,  
The conceited old ass  
Tried to chaff Kitty Glass,  
But the tables were turned upon Table.

Pray honour me by accrediting this humble effusion, and above all go on writing (and publishing) poetry (and prose), for the delight and instruction of your admiring reader,  
SIMCOCK HOUSE.

P.S.—Lovely, and oh that I could write loving Miss Glass!—I pray you let affection excuse presumption. Having been so happy as to enjoy the sight of your sweet countenance and comely person sometimes when I had occasion to buy treacle or liquorish powder at an apothecary's shop, I am so enamoured with you that I can no more keep close my flaming desire to become your servant. And I am the more bold now to write to your sweet self because I am now my own man, and may match when I please; for my father is taken away, and now I am come to my living, which is ten yard

land and a cottage. And there is never a yard of land in our field but is as well worth ten pound a year as a thief is worth a halter. And all my brothers and sisters are provided for. Besides, I have good household stuff, though I say it, both brass and pewter, linens and woollens. And though my cottage is thatched, yet, if you and I match, it shall go hard but I will have one half of it slated. If you think well of this motion I will wait upon you as soon as my new suit is made and hay harvest in (which will give you time). I will write poems to you the live-long-day.—Your devoted and humble servant (at all times) to command.—S. H.

—O—  
TO GEORGE F. ANDERSON, Esq.,

Conductor of Her Majesty's Private Band, Director and Treasurer of the Philharmonic Society, Member and Controller of the Royal Society of Musicians, &c., &c.

Sir,—Henry the Eighth was a composer and player upon instruments. He composed two masses, which were often sung in his chapel. He sung and played upon the recorder, flute, virginals, and set songs and ballads. An anthem of his composition, in E minor, has lately been printed by Novello. When he was journeying, six of the boys and six gentlemen of the choir attended him, who sang every day "Masse of our Lady before noon, and on Sondaies and holidais, Masse of the daie, beside our Lady Masse, and in Anthempne in the afternoone."

Charles the Fifth was as fond of music as Henry the Eighth, as the following will prove:—After his abdication, he often retired to an apartment near the high altar, where he sang and beat the time during the performance of mass. If any of his singers sang out of time or tune he could be overheard calling them names, as "red-headed blockhead," &c. A composer of Seville presented him a book of motets and masses, and one of them being performed as a specimen, he called to his confessor, and said: "See what a thief, what a plagiarist, is this scoundrel! Why, this passage is taken from one composer, and that from another," naming the composers as he went on. The astonishment of the singers, who had not before observed the plagiarism of the pretended composer, may be imagined.

He selected about fifteen friars, who were good singers, for his choir, and if one ever sang wrong he would cry out and mark him. He would allow no singers but those of some religious order in his choir. One day a layman, with a contralto voice, sang a part well, but all the thanks he got for his pains was an order from Charles to leave, or to hold his tongue.—I am, Sir, yours,  
BASHI BAZOOK.

—O—  
TO DR. A. S. SILENT.

DEAR ABRAHAM,—Did you hear Sheeves, or did any one hear him? Please send me two or three notes—even one, if it is a good one. I must say something, and shall borrow the first part from Staunton in the *Pall Mall*. Did every one sing?—Yours Muttonianly,  
Acorn Lodge, Feb. FOREST HEDGES.

[Mr. Hedges must have been *in vino* when he wrote the foregoing.—A. S. S.]

—O—  
TO E. T. SMITH, Esq.

Sir,—The property in Leicester Square, and the centre piece of ground, originally called Leicester Fields, was purchased and the square built by a Mr. Tulke, in whose family the property has remained about 170 years. The Commissioners of Public Works took possession under the Act of Parliament, passed last session, which empowered the Commissioners to take possession of open and unclaimed streets in London. The question as to whether the said property does really belong to the Tulke family or to the public, through the Commissioners of Public Works, will, it is expected, come before the Court sitting in Banco.

It is believed that the Tulke family will be able to prove their claim to the piece of ground as private property. If they succeed, it would then be necessary to get permission of the Court of Chancery to a translation of it, there being minors in the family. The position at present is that a Mr. Taberner, well known in connection with great public works, has obtained the interests of the Tulke family, in the event of their being able to prove a right, and Mr. \* \* \* has signed an agreement with Mr. Taberner to purchase the property, if it be possible for Mr. Taberner to sell it.

Wyld built Great Globe on the property by arrangement with the Tulke family. They let the ground for ten years. At the end of these ten years Wyld had notice from the Tulke family to pull down Globe. The statue placed in the middle of the square is cast in lead, and is the private property of the Tulke family.—Yours,  
JOAB GAS.

TO HORACE MAYHEW, Esq.

Sir,—I wandered over the water a few evenings back, and saw announced a "Catch Concert." Imagining a selection of old English compositions was about to be performed to an audience of at least 3000 persons, I said to myself—"The progress of music over the water must be great—a new epoch in the history of music, or such an assemblage could hardly have taken place in the neighbourhood of the "New Cut." However, take the report of a Lambeth "local":—

A CATCH CONCERT IN LAMBETH BATHS.—The first Catch Concert for the season at the Lambeth Baths was held on Tuesday evening, before an immense audience, there being hardly standing room in the capacious building. Mr. G. M. Murphy occupied the chair, and explained the principle of the entertainment—that any persons who could and were willing were welcome to occupy the platform by performing on any instrument with which they were familiar. A number of working men then came forward in succession, and a running fire of music of different kinds was kept up for two hours, the interest never abating for a moment. There were two concertina players, two players on the flageolet, two (penny) whistlers, two players on the flutina, a banjo and piccolo player. The instrumental music was agreeably interspersed with pleasant melodies, and a happy evening was spent.

Another popular "Catch" Concert will come off in a few days, which I shall attend.—Yours faithfully,  
JOHN DORY.

—O—  
TO MISS \* \* \* \*

Hair of golden sunny hue,  
Crowns her head *cette charmante mignon*;  
Yet sometimes 'tis black as jet,  
Flanked by an enormous *chignon*.

Eyebrows arched to suit the hair,  
Eyes that dazzle as they roll—  
Dazzle only at first sight;  
For alas 'tis only "Kohl!"

Skin of pearly snowy tinge,  
Cheeks of "rose," put very fine on—  
Cheeks of stuff, 'tis only "rouge,"  
And the other "Bloom of Nison."

Classic bust of Grecian form,  
Stole my heart as homeward plodding  
From the city—but to find  
Hair but made with cotton wadding.

Waist of fairy proved a sham.  
'Scuse the pain it gave; of course it's  
Most provoking now to find  
That she uses "Marion's Corsets."

How she talked of playing, singing!  
'Fatal hour," that—when she tried  
'Piano thumping," "balled screeching,"  
'Twas too much; my love it died.

MORAL.

Why not, maiden, trust to nature?  
Why assume what is not there?  
'Tis the *mind* and not the *feature*,  
That we wish our lives to share.

GEORGE GRIFF.

—O—  
TO MISS MINNIE GLASS.

DEAR MISS,—Dr. Max Schlesinger, in an article in the *Fortnightly Review* on Count von Bismarck, mentions a more or less creditable piece of eccentricity, of which he is said to have been guilty at St. Petersburg, when Prussian Minister. The Russian nobles were in the habit of inscribing mottoes on their carriages, a custom not peculiar to Russia, but common in countries where armorial bearings are used. Count von Bismarck, who has no arms, or no motto, adopted "this strange device"—not "Excelsior," but an unutterable, unmeaning word which the *Fortnightly* spells "Nitchpto" in Russian, and "Nitchto" in Latin. As Dr. Schlesinger assures us that this word is "a sort of Russian *nil admirari*," I conclude that "nitchpto" has been printed by mistake in place of "nitchevo," which does not signify *nil admirari*, but literally *nil*. If a Russian was to have "nitchevo" painted on the panels of his carriage he would probably be arrested as member of the mysterious sect of "Nihilists," now occupying so much attention. After showing what, in my opinion, Count von Bismarck did not do, I may mention one thing he really did while at St. Petersburg. He learned Russian, and worked so hard that in six months he had a tolerable acquaintance with the language, and could use it freely in conversation. The advantage this would give him must be obvious, except to those who believe that the ordinary language of Russian society is French.—Yours,  
SHAYER SILVER.

P.S.—I believe Count Bismarck admires Beethoven, or I should not have troubled you with this.—S. S.

P.P.S.—The English language seems likely to be amplified, if not improved, by the luxuriant imagination of our American cousins. An American paper gives the following specimen of the last sweet things in New York slang. A fast young man when thirsty—"a wash;" when he eats "he wrestles his hash;" when he is drunk he is "swipsey;" when he gambles he "slings the pasteboards;" when he sleeps he is "under the blinks;" and when he steals he "goes through somebody." His friends are "gay ducks," "no slouches," "bully boys," and "bricks." His enemies are "hits" and "suckers." A clever writer is said to "aling a nasty pen," a good dancer to throw herself into a "dangerous" attitude. A man is "nibs," and a woman a "hen."—S. S.

## TO LINDSAY SLOPER, Esq.

Celestial gifts reign supreme :  
Luscious sounds in order beam,  
Angelic melodies in beauty stream,  
Rivulets of harmonies flow,  
A prism of sweets she bestows.  
Sweet enchantress! strike again  
Chords so cloying, dear, lov'd strains,  
Heavenly pleasures, soothing joys,  
Uplift my soul! let our thoughts fly  
Merrily through our mortal hearts.  
A spark of divinity will start,  
Noble emotions within our breasts :  
Now, fan the flame!—lull me to rest.

To Shirley Brooks, Esq.

T. B. BIRCH.

## TO CHARLES HALLE, Esq.

SIR,—The following lines were suggested after having heard Mendelssohn's Trio in C minor for piano, violin, and violoncello, played by Madame Schumann, Herr Joachim, and Signor Piatti :—

'Tis happiness!  
To sit and listen in pensive mood,  
While music flies on Ariel wings,  
Supplying our souls with celestial food,  
Cleansing our hearts from immoral stings.

It is sweetness!  
When melody rolls around our ears  
Its fragrant themes and lovely airs;  
When our pulses quiver, harmony is near  
To enhance our joys, to banish cares.

'Tis a blessing!  
To hear the immortal strains of music,  
Created by genius divine—  
A language that in our bosoms ties  
For ever new, and for ever shines.

'Tis pleasantness!  
When toiling through the heat of day,  
When the vital nerves are depressed,  
Then music caresses with her lays,  
Revives, cheers the heart with sweet redress.

To Shirley Brooks, Esq.  
Jan. 24, 1867.

T. B. BIRCH.

## TO HOPWOOD AND CREW, Esq.

SIR—Mr. Madison, the veteran music publisher, has, it is said, taken into partnership two young and active members of the profession. This gentleman is the Blue Beard of the trade. He no sooner disposes of one partner than he fascinates another; and at the present moment, while trading openly with two gentlemen in — Street, it is well known that he also carries on a *liaison* with two gentlemen in — Street. The career of Mr. Madison may be briefly sketched. For many years he lived harmoniously enough with Messrs. Ramer and Eeel, in — Street; but a slight misunderstanding at last arose, and Mr. Madison, quitting his partners in a tiff, set up an opposition business in conjunction with Mr. Dobson. Mr. Dobson was remarkable for his belief in Mr. Madison as an omniscient publisher. In the course of a few years Mr. Dobson died, and Mr. Madison was for a short time left alone—without a partner to share his joys and sorrows, his profits and losses. But solitude did not suit Mr. Madison. He at once commenced two new flirtations—one with a gentleman at —, whose name is still associated with his; and another with a very old gentleman, Mr. Bollier, formerly partner with Mr. Leamington in Bean Street. How Mr. Madison became attracted by Mr. Bollier no one knows. At all events, the charm was soon over; and finding himself *ennuyé* with his superannuated partner, he made advances to Mr. Ukase. Mr. Ukase could no more resist Mr. Madison than any one else, and joyfully joined the harem, bringing by way of contribution to the home a successful oratorio, and three unsuccessful operas. But when these works had been consumed there was little nourishment left; and old Mr. Bollier having died, Mr. Ukase and Mr. Madison agreed to separate and sell off their effects. The sale took place, and Mr. Madison was again left alone in the world, with his arms full of plates. At this juncture he made an appeal

to two gentlemen in — Street, who kindly received him and his plates, doing their best to make the veteran publisher happy and comfortable. But Mr. Madison was again restless; and having, for appearance sake, kept up his establishment in — Street, he has induced yet other two gentlemen (Messrs. Loper and Emmens) to become his partners in that house. While carrying on this gay and profitable career as a publisher, Mr. Madison has also been a sleeping partner in the pianoforte trade with Mr. Watting, and in the woollen trade with some one whose name I do not remember. He has, therefore, been openly associated with twelve gentlemen in business during a period of twenty-two years. What secret partnerships he has entered into nobody knows, and what other partners he may still induce to join him time only will discover. That he may live long and enjoy the society of as many more as have already worked with him, is the sincere wish of his numerous friends.—Yours truly,  
VERDANT GREEN (Jun).  
*The Enclosure, Houghton-le-Spring.*

## NEW ORGAN AT BIRMINGHAM.

On Monday last the organ in St. Thomas's Church, which has been re-built and enlarged, was opened. The old instrument was a G organ, and although some of the stops were good and the tone fair, yet, as the internal woodwork and action were worn out, it was advisable to re-build and enlarge the instrument. The work was entrusted to Mr. Besward, after specifications by Mr. A. J. Sutton, the organist. The instrument gave satisfaction to the large congregations assembled on Sunday. The organ consists of two manuals, CC to A in altissimo, 58 notes, and pedal CCC to F, 30 notes.

## 1.—GREAT ORGAN.

	Feet.		Feet.
*1. Open, wood and bourdon	16	7. Octave quint, metal	3
2. Open, metal (large scale)	8	8. Supra octave, metal	2
3. Open, wood	8	9. Sesquialter	3 ranks
4. Closed, wood	8 tone	10. Mixture	2 ranks
5. Octave, metal	4	11. Trumpet	8
*6. Harmonic flute to tenor		*12. Clarion	4
C, metal	4		

## 2.—SWELL ORGAN.

	Feet.		Feet.
*1. Bourdon	16 tone	*6 Gemshorn	4
2. Open, metal (lower octave, wood, new)	8	*7 Supra octave	2
3. Closed, wood	8 tone	*8 Oboe	8
*4. Clarabella, wood	8	*9 Horn	8
5. Octave, metal	4	*10 Clarion	4

## 3.—PEDAL ORGAN.

	Feet.		Feet.
*1. Grand open wood	16	4 Slide prepared for trombone (soon to be placed)	16
*2 Bourdon	16 tone	3 couplers and 7 composition pedals.	
*3 Octave, metal	8		

The stops thus marked \* are new.

Preparations have been made for a choir organ of eight or nine stops. The whole of the wood work and the action are new, with the exception of the great wind chest and bellows. An extra bellows equal in size to the old one has been added. The chief points worthy notice in this instrument are:—The manuals have an extended compass from CC to A in altissimo, 58 notes, and a pedal organ from CCC to F, 30 notes; each stop goes through, with the exception of the harmonic flute; the pedal organ has three stops, and preparation for a fourth, instead of the usual pedal pipes; each stop possesses a distinct character of tone. There was a full choir on Sunday last, led by Mrs. Sutton. The service reflected credit on the choir. The congregation have subscribed about £200 towards the organ repair fund, and the collection last Sunday amounted to over £63. About £60 are still required to meet expenses.

DUNDALE.—A concert was given in the Town Hall, directed by Mr. Ernest Hartman, band-master of the 10th Hussars, under the patronage of Colonel Baker and the officers of the 10th, for the fund for relief of the poor. Amongst other pieces played by the band of the 10th, were Mr. Hartman's two waltzes, "Alice, where art thou?" and "Little Bertha," together with the famous Irish quadrille, "The Bay of Dublin," all three of which were encored. The concert was well attended.



## A PANTOMIME IN FLORENCE.

Cornelius O'Dowd ascribes the decline of the public interest in the contemporary drama to the comparative tameness of its characters and plots, when viewed by the side of the real actors and events in the political life of the present day. Corney has always so many good things to say in behalf, so many capital stories to tell in illustration of, a favourite croquet (even when he would drag us by the hair of the head back to Sir Lucius O'Trigger's age of lead), that I am the last person in the world to quarrel with his idiosyncracies, more especially in the open questions of literary tendency and taste. The Corney of the octavo volume—the Corney of Mudie—the Corney who has infused new blood into the veins of old Ebony, is to me, after all, but a dim and colourless reflection of the living and breathing man; how dim and colourless a reflection those only can attest who, like myself, have had incessantly dashing over them during the last 18 years the spray from that portentous Niagara of anecdote and fun! But in the present instance the theorizing Corney must, I almost suspect, begin to have some doubts of the soundness of his own theories, for they receive a contradiction not only from stiff facts in literary history, but from the daily experience and observation of the land in which he has pitched his tent. If it be true that the grand events of his national story only quickened an Athenian's relish for *The Persians*; if it be undoubted that the youth of the Elizabethan age (happily unconscious of non-intervention theories!) enjoyed the Shaksperian drama all the more because that country had helped the Hollander in his danger and despair, we may feel tolerably certain that, in our own day, like causes will produce like effects; that contemporary sublimity and shabbiness, contemporary magnitude and meanness, far from deadening, will rather enliven the creations of the scenic world, and will assist in reproducing "the very age and body of the time—its form and pressure."

But let us pass from theories to facts. The highest form of dramatic genius is rare in all ages and countries. The lower (but still how rare!) productions of highly developed dramatic talent—the creations uniting thorough knowledge of human nature with an ordinary insight into the spirit of the time, and a practical command of stage effect—this, too, is the possession of comparatively few. No wonder, then, if neither degree of excellence is at the present moment to be met with on the Italian stage. But individual excellence in dramatic literature is one thing, and a general taste and tendency for the drama is another. At present I am only concerned with the second; and in reference to it I must chronicle the fact that the stirring events of recent Italian history—the new political life and strong national aspirations of these 26,000,000 of Italians—so far from blunting their relish for theatrical representations, have given them an infinitely greater relish, that they almost seem more bent on dramatizing contemporary politics than on commenting and criticising them; that a three-act play seems to be instinctively regarded as a better medium for making political capital than a leading article or a parliamentary speech;—in a word, that the Italian stage (as regards its spirit, of course, I say nothing of the execution), if following its present course, bids fair to treat the party struggles of the day after the fashion of *The Knights*, and its literary phases after the fashion of *The Frogs*. Gherardi del Testa's admirable comedy, *Le Cosciense Elastiche*, satirizing the reactionary coteries, though the earliest, is certainly the best, of these political plays; but the name of the more recent additions to the category is "legion." We have had crowded houses night after night this season to enjoy and applaud the play of Fambri, the member for Venice, entitled *Il Caporale di Settimana*, a stinging exposure of the abuses in the military administration; and within a few days of each other Fabio Uccelli and Martini have favoured us with dramas on electioneering practices and parliamentary corruption—both of them, by the way, most unceremoniously and most unanimously damned.

And now a Milanese playwright has given us a capital pantomime—a stunning, splitting, shrieking pantomime. *Se sa Minga* ("One Doesn't Know")—a phrase constantly in the mouth of your true Milan burgher—is the title of this satirical review of 1866. All who love a hearty laugh should welcome this carnival extravaganza with becoming gratitude, for it almost seemed as if Italian pantomime was to become a thing of the past, and that the dramatic student would have to seek the illustration of Italian mimic powers in Cardinal Wiseman's charming little essay, or of the Italian command of broad grins in Leonardo's unrivalled collection in the Brera. But there shall still be cakes and ale though virtuous senates impeach Persano, and ginger shall be hot in the mouth, at least so long as *Se sa Minga* has its run at the Theatre Nuovo. You meet hundreds coming away disappointed from the theatre door as you comfortably make your way to the stall which you have prudently secured. You are told that last night a stalwart cavalry officer fainted away from the crush in the pit, and the anecdote makes your stall feel roomier than before. At length, amidst breathless expectation, the curtain rises. You see, surrounded by all the materials and objects of her criticism—guns, swords, crowns, tiaras,

printing presses—busily engaged in her task, the Muse of History. An aged man totters in, and falls at her feet, imploring her forgiveness, at least her toleration. It is poor old '66, evidently on his last legs. He has an awkward consciousness that, in more ways than one, he has made a great fool of himself; he would gladly leave a good name behind him; he is afraid of the judgment of History; he would fain be whitewashed; but the thing can't be done. History refers him to her father, Time, who, considering his years, is a hale and hearty old gentleman; his scythe somewhat blunted by the rough work it has done at Palermo, but his wings in capital flying order, the more so that the Italian journalists no longer pluck out the feathers; they have long ago exchanged the quill for the more expeditious scissors! A violent altercation ensues between '66 and Time—the former protesting that it is very hard he should be hanged, like the dog with the bad name; it is not his fault, but that of those lazy ministers and deputies, if so many of the convents which he had promised to suppress still remain open. But by this time the kind woman's heart of his daughter is evidently getting softened. If she cannot efface from her page the errors of his past life, she will at least pass them in array as a monitory warning to his son that extremely promising youngster '67. The characters and events of old '66 shall flit, as in a magic lantern, before the eyes of young '67. To assist him in his judgment, he is formally introduced to the representatives of Public Opinion (a very seedy crew they are!), who chant in chorus "*Se sa Minga*," the constantly recurring answer to the constantly recurring question, "What is the use of the circumlocution office? Why are such men made admirals?" &c. At this stage of the performance the drama received last night a rather startling illustration by the distribution in the pit of the evening papers containing the votes of the Senate on the two last heads of the Persano impeachment. Then follow in rapid succession Fashion, attired in a dress of the peculiar upholstery pattern, and a bonnet of the liliputian dimensions with which the past year favoured us,—the *Africaine*, by whose wild notes and outlandish attire little '67 is sorely frightened, though told she is the best thing of the last twelvemonth, but who is not without her practical uses, it being, she affirms, her mission to teach geography to the young Florentine noblemen at the opera of the Pergola. But now we are shifting into the financial crisis: you see its effects in that solitary coin which comes trembling on the stage—*ultimus Romanorum*—the Last Man, or rather the last child—he is but a little one—that is the last *Napoleon d'or*. Poor, helpless, houseless wanderer! He is crying to be taken home. "I want to go to my own home. Take me home, kind ladies and gentlemen; take me to my own home." "And where is your home?" asks little '67 compassionately. "My home is the National Bank, and they want to put me in the Numismatic Museum." A sudden trembling comes over the poor child; he sees his enemy, the *agioteur*. He rushes off, and on his flight the stage is suddenly filled by a chorus of postage and receipt stamps, the improvised substitutes of a metallic currency. They sing a capital chorus, which never fails to be lustily encored. However, in a scuffle which they have with the dreaded *agioteur*, they stand a chance of coming badly off, did not the notes of the People's Bank come to the rescue. And now the scene again changes, and little '67 has shown to him the architectural changes commenced in Florence during his father's lifetime. We have a view of the old city walls almost razed to the ground by the workmen in the employment of the Florence Land and Public Works Company. "But has your work," asks the little fellow, "been only one of destruction?" "As yet it has," is the reply, "but only wait a little, and you shall see—what you shall see." Whereupon there is straightway presented to him another scene, the New Florence, as the decorative scene-painter has imagined it—a series of most artistically grouped obelisks and fountains. I cannot say—if I might judge from the remarks generally made in my hearing—that this style of architecture seemed to be regarded as the one best adapted to the wants of the citizens, for obelisks, however interesting in an antiquarian point of view, are perhaps the form of building least appropriate for a comfortable modern dwelling-house; and in the matter of water, we are so extremely hard-up for drinking and culinary purposes that the lavish expenditure of the fluid in ornamental fountains calls up feelings greatly akin to those of the fabled Tantalus. And to an audience composed of respectable middle-class citizens, who are literally hungering and thirsting for house-room, and cruelly mulcted in their moderate salaries and savings for house-rent, this scene in "*Se sa Minga*," like the treacherous groves and streams of a mirage, only augmented the horrors of the desert.

The second or purely political part of the extravaganza was less entertaining than the earlier ones. We had the reactionary monster, Ignorance; the "Consorteria," a Government clique; Custozza and Lissa, the Affondatore, the Prussian needle-gun—all vigorously represented, and of course the play ended with a view of the Roman Capitol, and the cross of Savoy resplendent above the same. Shall we see that in 1867?—"*Se sa Minga*."

Florence, Jan. 31.

Post.

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

Thirteenth Concert of the Ninth Season.

## THIRD MORNING PERFORMANCE, SATURDAY, FEBRUARY 9TH, 1867.

### PART I.

QUINTET, in B flat, Op. 87, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, W. HANN, and PIATTI . . . . . Mendelssohn.

SONGS—"Who is Sylvia?" } Miss BANKS . . . . . Schubert.  
"Hark! hark! the lark" }

SONATA, in C major, Op. 53 (dedicated to Count Waldstein), for Pianoforte alone—Madame SCHUMANN . . . . . Beethoven.

### PART II.

SONG, "In my wild mountain valley"—Miss BANKS . . . . . Benedict.

QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola, and Violoncello—Madame SCHUMANN, MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI . . . . . Schumann.

CONDUCTOR - - - - - MR. BENEDICT.

To commence at Three o'clock precisely.

Fourteenth Concert of the Ninth Season.

## MONDAY EVENING, FEBRUARY 11TH, 1867.

### PART I.

QUARTET, in E flat, Op. 44, No. 3, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI . . . . . Mendelssohn.

SONG, "Late, late, so late"—Miss BANKS . . . . . G. A. Macfarren.

SONATA, in D major, Op. 10, for Pianoforte alone—Mr. CHARLES HALLÉ . . . . . Beethoven.

### PART II.

SONATA, in F major (No. 9 of Hallé's edition), for Pianoforte and Violin—Mr. CHARLES HALLÉ and Herr JOACHIM . . . . . Mozart.

SONG, "Dawn, gentle flower"—Miss BANKS . . . . . Henry Smart.

QUARTET, in D minor, Op. 76, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI . . . . . Haydn.

CONDUCTOR - - - - - MR. BENEDICT.

To commence at Eight o'clock precisely.

The Director begs to announce that the remaining

## MONDAY POPULAR CONCERTS

Will take place as follows, viz.:-

Monday, February 18 1867.	Monday, March 11 1867.
Monday, " 25 "	Monday, " 18 "
Monday, March 4 "	

Morning Performances will be given on Saturdays: February 16th, 23rd; March 2nd, 9th.

Boxes, 5s.; Balcony, 3s.; Admission, 1s.; to be had of ARISTO, 23, Piccadilly; KEITH, PROSSER, & CO., 48, Cheapside; and CHAPPELL & CO., 50, New Bond Street.

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Monsieur et de la Belle Gaieté, dit le Petit Angeant.  
A perfect copy of this

### TO CORRESPONDENTS.

RESURGAM.—Wi-land's *Oberon* was taken from the popular romance of *Mr Heron de Bordenaux*, which was translated by Lord Berners in the sixteenth century, and abridged by Tressan, in his *Corps des Extraits des Romans*.

GANIMA.—The word—"Honorificabilitudinitatibus"—often occurs in old writers as the longest in existence. It is found in Shakespeare's *Love's Labour's Lost*, Fletcher's *Mad Lover*, Marston's *Dutch Courtesan*, and Nash's *London Staff*.

PIANIST.—Aabella Goddard has frequently played Beethoven's Sonata in B flat, Op. 106, from end to end, without book—among others, before Hallé, Molique, C. Potter Benedict, and the late regretted Spohr. She has played it five times in public. Mendelssohn says, laughingly, in one of his letters, that, after playing it once at Frankfort, he drank "220 glasses of Rhine wine."

A BENNETTIST.—The *Allegro Grazioso* in A, of which our correspondent speaks, was performed by Madame Arabella Goddard in public last week, at her "Pianoforte Recitals" in Hull, Louth, and Lincoln. We quite agree with "A Bennettist" that it is "a charmingly fresh and genial composition, and ought to be more widely known."

### DEATH.

At his residence, 15, York Road, Lambeth, on Tuesday, the 5th inst., Mr. FREDERICK CHARLES HORTON, many years librarian to the Royal Italian Opera. He was an able, zealous, upright, and honest man, and is deeply regretted by numerous friends.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, FEBRUARY 9, 1867.

[Translations by "M. E. von G." from the *Gesammelte Schriften* of Robert Schumann, continued.—A. S. S.]

### STEPHEN HELLER.\*

NO one ever became a master without first being a pupil (indeed the greater the master the more constantly is he learning), and Beethoven's Sonata in B flat (Op. 106), the great one of all, was preceded by thirty-one other Beethoven Sonatas. But when a man begins like Stephen Heller, who was a mere youth when he wrote this work, he may be let off a few of the thirty-one, and even at the tenth he will be capable of producing something masterly. In fact, even in this first Sonata, there is enough common sense almost to alarm us about any future ones, and enough real genius to supply permanently a tolerable number of Paris composers. None but genuine talent can thus proclaim itself, and challenge the penetration of the critics, provided they have a mind to attack it. I might compare our composer to Achilles, for, besides being a good combatant, like that Greek hero, he is also a good runner; just as you catch him up he is off with a laugh, and in a twinkling again ready for combat. He is a sly composer, and has a way of putting in a better thought than one had anticipated, which stops all censure. The Graces are his willing slaves, rather than he their humble follower. His Sonata is quite a reproach to the regular critics, who always come out at the last with their remarks about how a thing ought not to be.

Thus much the Sonata tells us of Stephen Heller. But people will ask, "Who is he? where does he belong to?" To which the answer is short—he is a Hungarian by birth, and was taken about, when a child, as a kind of prodigy: then for a time he lived and wrote at Augsburg, and then, unfortunately, went to Paris. I have known the Sonata for some years in manuscript. The composer sent it to me in fragments, once a quarter, not so much to keep me in suspense, but because, as he said, he took a long time to hatch his chickens, and wasted much time over it, and "what is a Sonata, on the whole, but waste of time?" And now it lies before me complete, this winged offspring of a rare imagination, its countenance at once classic and romantic, and half concealed by the comic mask.

When people are particularly fond of a thing, they imagine they understand it better than any one else; and in a concert-room where anything of Beethoven's is going on, there are sure to be dozens of lads in a state of rapture, each saying to himself: "After all, there is nobody who understands him as I do." In the best sense, therefore, I venture to define this Sonata as an actual part of the composer's life, to which, consciously or unconsciously, he has given expression in his art—a piece such as only youth can produce, full of the charm of moonlight and nightingales' songs, with here and there a dash of satire to keep it within the bounds of common life. . . . Thus the Sonata enters on its career through this prosaic world. It will

\* Sonata, Op. 9.



leave its mark everywhere. The wiseacres will shake their wigs, organists will shriek at its "want of science," and the grantees of Pumpnickel will ask if it were composed *ad majorem Dei gloriam*, and whether there is any particular object or merit in it. Meantime, our young composer should keep steadily at work, let the great city roar and rage around him as it may, and then we trust he will soon return home with double riches. And if he should bring his 10th Sonata with him, we will gladly show him these lines, in which we have spoken of him with the greatest hope, as full of promise and talent.

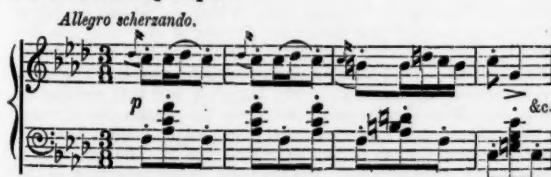
[Schumann is mistaken about the great sonata in B flat, Op. 106. Op. 109 (in E), Op. 110 (in A flat), and Op. 111 (in C minor), all came after, not before it. Nor are there 32 *sonatas* by Beethoven, unless the *Andante* in F major, which originally was the middle movement of the Waldstein sonata, Op. 53, be counted as a sonata.—A. S. S.]

#### SCHUBERT.\*

How it would have rejoiced his heart, had he but survived, to see himself worshipped as he is now! But it is a long while since he went to his rest, and we must carefully collect and take note of all that he has left us. There is nothing amongst it which does not testify to his genius; few works have the seal of their author so distinctly imprinted on them as his. Every page of the first two Impromptus whispers "Franz Schubert;" he is there, as we know him of old, in all his inexhaustible humour, first attracting, then disappointing, and then again fascinating us. I can scarcely believe that he himself called these pieces "Impromptus." The first (F minor)† is so evidently the first movement of a sonata, so perfectly worked out and ended off that it is impossible to have a doubt about it. The second Impromptu—



I believe to be the second movement of the same Sonata, since both in key (A flat) and character it is in close relation to the first. Where the last movements may be, or whether Schubert ever finished the Sonata, his friends ought to know; one might, perhaps, take the fourth Impromptu—



for the Finale; but though the key (F minor) is in favour of the idea, the desultoriness of its general plan is somewhat against it.

These are therefore mere conjectures which could only be cleared up by examining the original manuscripts. To me it is no trifling matter; titles and superscriptions may be unimportant in themselves, but on the other hand, a sonata is such a precious addition to a composer's laurels, that I would gladly add one more, nay, twenty, to the many which Schubert has written. As for the third Impromptu—a set of Variations of little or no interest, on an

equally uninteresting theme—I should scarcely have taken it for his; anyhow it must be a youthful production. It is utterly wanting in that originality and imagination which at other times Schubert has so powerfully displayed in writing variations. Therefore, by playing the first two Impromptus directly after one another, and taking the fourth for the Finale, we shall have, though not a perfect sonata, yet one more beautiful memorial of him. If one is familiar with his style, it is almost enough to play it through once to master it thoroughly. In the first movement we are, as it were, lulled to sleep by the delicate and fantastic ornamentation which connects the quiet melodious passages. It must have been composed during a time of suffering, perhaps while brooding over the past. The second movement is of a more contemplative character, a favourite vein with Schubert. The third, again (the fourth Impromptu), is different, a little sombre, but still gentle and good; one cannot find fault with it: it several times recalled to my mind Beethoven's "Rage over a lost Groschen," a very ridiculous piece, but little known.

[Few will agree with Schumann about the Air with Variations in B flat, which according to him makes the third Impromptu, but according to the London edition the first. The theme is naïf and charming, and the variations are to match.—A. S. S.]

#### MUSIC AT BEDFORD.

STR.—Residing habitually in this quiet town, it is but seldom I enjoy the opportunity of listening to genuine music. The occasions are so few, indeed, that I never miss one if I can manage, by hook or by crook, to avail myself of it. Being an amateur, you will easily understand that my forte is the "forte-piano," as it used to be called; and we have here a little society which meets once a week to practise, as well as we are able, the works of the good composers for that instrument—both solos and duets. We have also among us a fiddle and a violoncello, tolerably tolerable; and so we can get through violin, sonatas and trios; but as not one of us has tried the tenor, or "alto," as the viola is indifferently styled, we cannot contrive quartets. The very day which had been fixed for our last practice was selected by Madame Arabella Goddard for a "Pianoforte Recital"—you will not be surprised then, that a preliminary meeting was called, and that it was proposed and carried unanimously that the practice should be put off in order to allow of our all attending the "Pianoforte Recital." Well were we rewarded for this temporary self-sacrifice! Early in our places, we were fortunate enough to hear every piece from beginning to end.

Madame Arabella Goddard began the concert with the chastest performance I can remember of the familiar variations upon a theme in A major, from one of Sarti's operas. Although these variations—of which I possess the edition included by Messrs. Chappell, of London, in their *Bijoux Perdus* (which should rather be called *Bijoux Retrouvés*)—have always been ascribed to Mozart, Otto Jahn, his laborious biographer, assures us that they are not by Mozart, but by one Förster. They are worthy of the greater man, nevertheless; and I verily believe if Mozart had heard them played by Madame Goddard he would have believed them to be his own, and laid claim to them, then and there. The melody was expressed with seductive simplicity; and variation after variation flowed from the fingers of the gifted lady like streamlets from one source (the melody), but each with a peculiar colour of its own. It was a performance from first to last quite enchanting in its repose. Madame Goddard next came forward with a triad of pieces—*Nocturne* in C minor, by John Field; *Study* in G minor, by J. N. Hummel; and *Spinnlied*, by Mendelssohn. Fairly might these engaging sisters be compared with the *Charites*; and if I may be allowed to give to each its name I should call the nocturne "Aglaia," the study "Euphrosyne," and the sparkling lied "Thalia." They were chosen with consummate taste, and seemed to hang together with as natural a grace as the

\* Impromptu for the Pianoforte, Op. 142.

† The first Impromptu, Op. 142, according to the London edition (Ashdown and Parry), is an air with variations in B flat.

*Charites* in Raffaele's famous picture, which (arms not forgotten) I prefer to the sculptured "Graces" of that coldly refined Canova. With Russian Field's *nocturne* I was already acquainted, through an edition of his "*Six Nocturnes*" published by Messrs. Ashdown and Parry of London; but I had not a notion what charm there was in it till I heard therefin and winningly unobtrusive interpretation of Mad. Goddard. Hummel's piece, a study on double notes of very considerable difficulty, was new to me; but so impressed was I with its performance that I inserted in my memorandum the subjoined pencil-note:—"Happy Thought: send to Ashdown and Parry for Hummel's *Twenty-four Studies*." The double notes did not seem to be double notes, so closely were they wedded one to another—each like two cherries on a single stalk. It reminded me of the Rhine and the Moselle at their confluence, where you see their waters flowing side by side, from the heights of Ehrenbreitstein—two streams in one. The audience, enraptured with this, called for it again; as they did, with one voice, for the *Spinnlied* of Mendelssohn, which like a flash of lightning, was gone ere scarcely one had time to be aware of its presence. After this marvellous piece of execution—as light and airy, as elastic and unfailling, as it was rapid—Madame Goddard was compelled in spite of herself to sit down again at the instrument. She then played old Handel's dainty variations from the *suite* in E ("Harmonious Blacksmith")—need I say how?—and need I describe with what effect?

Next came a sparkling *valse* by the Polish minstrel, Chopin (at which I have often vainly tugged myself), played quite after the heart of one of our Club, who is an ardent Chopinist, and followed by another "recall." So charmed indeed, were the Bedford audience, and so enthusiastic, that—not satisfied with the entire four movements of Beethoven's gorgeous sonata in D major (Op. 28), which music-publisher Cranz was justified in christening *Sonata Pastorale*, for it is as pastoral as the *Pastoral Symphony* itself—they even wanted to hear the *finale* over again. You have heard Madame Goddard so often in this sonata, at the Monday Popular Concerts, and elsewhere,\* that it would be absurd in me to attempt a description of her performance for readers used to a refinement of appreciation, and to an eloquence of writing, to which I can lay no possible claim. To my thinking, however, and that of my companions, it was perfection, the greatest treat, music and performance viewed in combination, of the whole—where everything was a treat. The last exhibition of Mad. Goddard was in one of those *fantasias* by Thalberg, which no one, not Thalberg himself, in my opinion, plays with such unstudied grace, such easy composure, and such wonderful fluency as herself. This was the *Masaniello*, which ended the second part as brilliantly as the *Sonata Pastorale* had nobly inaugurated it. The *fantasia* set the audience beside themselves; and with the gentlest overlooking of their unconscionable exactingness, Mad. Goddard obliged them with another *fantasia* from the same pen—the universally popular "Last Rose of Summer." This put the crown on her triumph and completely won the hearts of the Bedfordians, who are all longing for her next visit.

The songs which separated one instrumental performance from another were unusually good and unusually well sung. The singer, however, was the young and clever Miss Edmonds, who selected Rossini's "La Pastorella," in which she was encored; Benedict's charming song, "The Maiden's Dream;" and Horn's "I've been a roaming," in which she was also encored, and for which she substituted, to the satisfaction of all present, Bishop's "Should he upbraid." Miss Edmonds could hardly have wished for a more genuine success.—I am, Sir, yours respectfully,

D. Peters, Esq.

R. B. L.

\* R. B. L. is mistaken about the *Sonata Pastorale*. Madame Goddard has never played it in London—at the Monday Popular Concerts or elsewhere.—A. S. SILENT.]

HANDEL'S *Acis and Galatea*, and LOCKE'S *Macbeth* music, will be performed by the National Choral Society, at Exeter Hall, on Wednesday the 13th.—Miss Louisa Pyne, Miss Lucy Franklin, Mr. Leigh Wilson, Mr. Kerr Gedge, and Mr. Weiss are the singers. The band and chorus will number nearly 700 performers. Conductor, Mr. G. W. Martin.

#### MONDAY POPULAR CONCERTS.

The concert on Monday night derived especial interest from the fact that Madame Schumann made her first appearance in London since 1865. The celebrated pianiste was welcomed with the enthusiastic greeting which is her just due by an audience that filled St. James's Hall in every part. The extraordinary energy with which she gave Beethoven's romantic and beautiful sonata in D minor, Op. 31, created the liveliest impression, and she was twice unanimously called for at the end. Still more interesting on such an occasion were two romances by Robert Schumann, from the set of three, Op. 94, originally composed for oboe and pianoforte accompaniment, with the stipulation that the oboe might be replaced at discretion by violin or clarinet. The principal instrument selected last night was the violin, which, being in the hands of Herr Joachim, it will readily be concluded that the execution of these tender and graceful pieces was all that could be wished. At the end the two performers were called. So pleased were the hearers with these romances that the only thing to be regretted was the omission of the first of the set, which is in no way inferior to its companions. Madame Schumann throws the impress of her striking individuality on whatever she plays; but she is never so absorbed in her task, never so completely successful, as when the music before her is one of the compositions of her husband, which, were their merits infinitely less, could still not fail to charm through the medium of such heartfelt interpretation. Madame Schumann's last performance was in the great trio in E flat of Beethoven (Op. 70), the second of the two dedicated to the Countess Erdödy, of whom Mendelssohn gives so interesting an account in one of his letters. In this she was associated with Herr Joachim and Signor Piatti. The trio, played to perfection, brought the concert worthily to a conclusion, and obtained another hearty "ovation" for Madame Schumann—who can scarcely fail to have been gratified by such fresh and lively marks of sympathy on the part of her many friends and admirers in England.

The full piece was Spohr's magnificent double quartet in E minor, magnificently led by Herr Joachim, whose companions in the first quartet were MM. Ries, Blagrove, and Piatti; in the second MM. Pollitzer, Wiener, Zerbin, and Paque. The double quartet to the quartet is what the double chorus is to the chorus simple. Two instrumental choirs, so to speak, are here made alternately to respond to each other and combine, with an ingenuity of which Spohr reasonably felt proud when speaking, in his *Autobiography*, of his new invention, and expressing his surprise that no one had taken advantage of it. The double quartet in E minor is no novelty to the frequenters of the Monday Popular Concerts, it having been the first piece of the kind which Mr. Arthur Chappell introduced in the year of their establishment (1859). It was never more finely executed and never more thoroughly enjoyed.

The singer was Miss Edith Wynne, who is rapidly attaining the highest position in her art. Both the pieces chosen for her were good. The first was "Orpheus with his lute," one of Mr. Arthur Sullivan's best and most characteristic Shakesperian settings; the second was Schubert's "Young nun," which in intense feeling is surpassed by nothing that came from the pen of one who has excelled all others, whether in quantity or in quality, as a purely lyric composer. Both were admirably sung by Miss Edith Wynne, and admirably accompanied by Mr. Benedict, and both were called for again. Miss Wynne only acceded to the unanimous demand of the audience in the first instance. She might fairly, however, have done so in the second, which, take it for all and all, music, singing, and accompaniment, was the most perfect exhibition of the evening.

THE JAPANESE ACROBATS.—The troupe of Japanese artistes and acrobats, mentioned a few days since, as being on their way to this country, have now arrived, and will shortly make their *début* in London, for a few special representations, prior to their departure for Paris, where they are engaged to perform during the Universal Exhibition.

PESHORE.—A miscellaneous concert was lately given at the Music Hall. The performers were Mr. T. Hall, assisted by Messrs. Brookes, Parker, Palmer, and Ball, of Worcester. The attendance was not very large, but the performances gave great satisfaction. Mr. H. Baldwin, of Worcester, presided at the pianoforte.

## NEW PHILHARMONIC SOCIETY.

The first *soirée* of the present season took place last Tuesday evening in the Minor Hall, St. James's. The programme contained two instrumental quartets—one for the pianoforte and strings by Mozart, in E flat (the pianoforte part of which was cleverly played by an amateur member, Mr. Basil Martineau), the other a stringed quartet by Herr Jansa, a director of the society. This esteemed musician and excellent performer but rarely now appears in public, yet whenever he does he never fails to cause a deep impression by his classical style and poetic conception. Herr Jansa may be regarded as the link between the past and present race of musicians. *Chef d'attaque* of the orchestra which the immortal Beethoven used to direct, leader of the celebrated quartets of that mighty genius as they proceeded from time to time fresh from his pen, and imbued with the spirit of Beethoven, which few could resist who were brought in contact with him, the very presence of Herr Jansa in an orchestra or on a concert platform recalls reminiscences and wakes up memories of the past, which his own individual talent tends to substantiate into realities, and on hearing him play one of Beethoven's quartets the musician auditor becomes not only impressed with the genius of the author, but almost realizes his presence. Such is the force of the association connected with Herr Jansa. Perhaps the most interesting piece in the programme was the quartet (B minor) of Herr Jansa alluded to. It is the work of a thorough musician, and is as beautiful as it is masterly. It was most admirably executed by Herr Jansa (first violin), Mr. M. Mori (second violin), Mr. Witt (tenor), and M. Paque (violoncello). The other instrumental pieces were a *fantasia* on the violoncello by M. Paque, executed in his most admirable manner; a solo on the harp by Mr. T. H. Wright, who is doing his best to bring this much-neglected instrument into more general use. The harp cannot have a better champion than Mr. Wright. Another instrumental feature was a pianoforte solo by Miss Kate Roberts (Professor Wyld's clever pupil). Miss Roberts played the *Andante* and *Rondo Capriccioso* of Mendelssohn so charmingly that it was redemanded. On returning to the platform, however, the young pianist substituted Weber's "La Gaieté." It is generally understood that Professor Wyld intends introducing Miss Kate Roberts at one of the forthcoming New Philharmonic Concerts in St. George's Hall, a compliment to which her talent justly entitles her. The vocal music was by Miss E. Mori (a *débutante*), Miss Fanny Holland, who introduced Signor F. Lablache's romanza, "The wish," which she sang charmingly; and Miss Abbott, whose fine contralto voice did justice to Mercadante's "Se m' abbandoni." The next *soirée* is announced for Feb. 23 in the same locality. The opening of the new hall, St. George's, Langham Place, is looked forward to by the members with much interest. Mr. W. Beavan was director for the evening. Herr Ganz accompanied the vocal music.—D. R.

Miss EDWARDS'S FIRST PIANOFORTE AND VOCAL RECITAL took place on Thursday week at 94, Upper Ebury Street, before a fashionable audience. Miss Edwards was assisted by Miss Marie Stocken, Mr. Trelawny Cobham, and Mr. Renwick, vocalists; Mr. W. H. Hann, violinist. Miss Marie Stocken and Miss Edwards alternately presided at the pianoforte. Miss Marie Stocken has studied under Mr. Goldberg, and it will be her own fault if she does not attain a high position. She sang and accompanied herself in Beethoven's "Ah Perfido" to the evident satisfaction of the audience; and in the duets, "Sull' aria," and "Deh conte," with Miss Edwards, both ladies were immensely applauded. Besides being an accomplished pianist, Miss Edwards is a singer of no mean ability. She gave, as vocal solos, with unaffected taste and expression, Signor Campana's "Non posso vivere," Signor Schira's beautiful *reverie*, "Sognai," and a song by Herr Blumenthal. Her pianoforte performances comprised Beethoven's Sonata in A minor, Op. 23, for piano and violin, in conjunction with that excellent performer Mr. W. H. Hann, and two solos—Mr. Ascher's *Leonore* and a brilliant *Etude* by M. Alexandre Billet. In all of these she exhibited both power and expression. Mr. Trelawny Cobham was encored in Signor Ardit's "Colli nativi," and deservedly. Mr. Renwick in Handel's "Nasce al bosco," and a pleasing ballad composed by Miss Edwards ("Separation") created a favourable impression by his unaffected style. The "Recital" was a perfect success. Amongst the fashionable company present we noticed Lady Cunningham, the Hon. Mrs. Phipps, the Hon. Mrs. Doby, Mrs. Hope, Mrs. Vernon, Miss Otway, &c.—BASKET BAROOK.

## MONDAY POPULAR CONCERTS.

The celebrated pianist, Madame Clara Schumann, whose performances at the Monday Popular Concerts during the season of 1865 will not have been forgotten, appeared last night according to announcement, and played in the first part Beethoven's sonata in D minor, and in the second two of Schumann's romances for pianoforte and violin (Op. 94). In the last of these works Madame Schumann was accompanied by Herr Joachim.

Madame Schumann was rapturously welcomed on making her appearance, and at the end of Beethoven's sonata—a performance full of fire and enthusiasm—the applause was renewed with increased heartiness, and she was twice recalled to the platform. Still more interesting under the circumstances was her husband's own music, into which she entered, as is her wont, heart and soul. In Herr Joachim she found not only an incomparable, but a thoroughly sympathetic associate; and so pleased were the audience with these charming bagatelles, that at the termination of the last both performers were called back. That the noble trio of Beethoven was finely played may easily be believed with such a trio of executants as Madame Schumann, Herr Joachim, and Signor Piatti.

The concert began with a splendid performance of Spohr's first double-quartet for eight string instruments; the one in E minor, perhaps the most familiar of them all to amateurs of chamber music, and certainly to the patrons of the Monday Popular Concerts, to whom it was first introduced as far back as 1859. How Herr Joachim plays Spohr's music we need not stop to say, nor how admirably he was supported by Signor Piatti and the six gentlemen who took the subordinate instruments—subordinate, however, only in the sense that the first violin and the first violoncello necessarily take the lead. The double-quartet created a "furore" in the strongest acceptance of the term.

The vocal music was worthy of the rest. There was only one singer; but that singer was Miss Edith Wynne, whose great merit is becoming more and more widely acknowledged, and who never sang more exquisitely than on this occasion. She selected Mr. Arthur Sullivan's charming setting of Shakespeare's "Orpheus with his lute" (encored), and Schubert's "Die junge Nonne," one of the most pathetic and beautiful songs in existence. We have heard nothing more touching and heartfelt than Miss Edith Wynne's delivery of this, nor could it have been accompanied more perfectly than by Mr. Benedict. In short, it was the feature of a concert in which every piece, vocal and instrumental, was of the highest interest.—*Morning Post*, May 5.

## ROYAL ACADEMY OF MUSIC.

(From "The Queen.")

Despite a rancorous opposition from certain amateurs, and base ingratitude from former pupils, the Tenterden Institution is still alive, and it has existed long enough to survive senseless opposition. The Academy formed in 1822 is still going on in 1867. It is absurd, therefore, to think of extinguishing the institution, but it is quite legitimate to discuss the question of extending its influence. The patrons are Her Most Gracious Majesty (herself a distinguished amateur) and the Prince and Princess of Wales. The president is the Earl of Wilton, and the vice-presidents are the Duke of Leinster, the Earl Howe, Lord Wrottesley, and the Right Hon. Sir George Clerk, Bart. The directors are the Dukes of Newcastle and Leinster, the Marquis Townshend, Earls Wilton and Howe, Lords E. Hill Trevor, M.P., and Wrottesley; Sirs G. Clerk, F. A. Gore Ouseley, and John Pakington, M.P., C. W. Packe, Esq., M.P., T. T. Bernard, Esq., M.P., J. Lodge Atherton, Esq., Walter S. Broadwood, Esq., and the Hon. J. Rye. The committee of management comprises the names of Sir G. Clerk (chairman) and all the directors just mentioned. It will be thus seen that the amateur element is strongly embodied. The professional talent engaged includes the names of Sterndale Bennett (principal), Herr Otto Goldschmidt (vice-principal), honorary visitor, Cipriani Potter, Esq. (formerly principal). The list of professors for tuition in the various departments is formidable, including Dr. Bennett and Mr. A. S. Sullivan, for composition; Mr. John Goss, Dr. C. Steggall, Messrs. H. C. Bannister and Lunn (harmony, counterpoint, and fugue); Herr Goldschmidt, Messrs. Jewson, Harold Thomas, and O'Leary (pianoforte); Messrs. Westlake and R. H. Ayers (assistant pianoforte); Signor Manuel Garcia (singing); Mr. John Goss (organ music); Dr. Steggall (organ); M. Sainton, Messrs. Hill and Watson (violin); Mr. Aylward (violoncello); Mr. Svendsen (flute); and Mr. H. Lazarus (clarinet). These eminent professors are for the male department. For the lady students there is Mr. G. A. Macfarren for composition; Messrs. W. H. Holmes, E. Pauer, W. Dorrell, Walter Macfarren, A. O'Leary, and F. Westlake (piano); Signori Schira and Gilardoni (singing); Messrs. J. B. Chatterton and J. Cheshire (harp). There are two teachers besides—one for elocution in Mr. Walter Lacy, and in Italian, Signor Maggioni.\* Mr. C. Lucas,

\* Signor Giovanni Popoli. Signor Maggioni has settled in Italy.—A. S. S.



the late principal, presides at the class for reading from score figured bass, musical literature, and analysis; Mr. H. Blagrove heads the class for chamber instrumental music; and Mr. F. R. Cox teaches English vocal music and concerted vocal music.

Now, any pupil with the smallest aptitude for music and with the slightest disposition for study, must make way with such tuition as is afforded by the above masters; and if the Academy does not produce Mozarts and Mendelssohns, Bachs and Beethovens, it is not for the lack of good drilling, but simply because genius cannot be engendered by any scholastic discipline. Everyone of the latest prize scholars of the Conservatoire in Paris has signally failed recently as a composer. We have not heard that Leipzig or Vienna, Berlin or Stuttgart, Naples or Milan, have for a long time produced any striking or exceptional ability to startle the world. All that the continental conservatories have done has been to introduce accomplished artists to the world; and our Academy can boast of a long list of celebrities, some with creative powers, more, certainly, of executive ability.

The Academy has not at its disposal large Government grants; it is only lately that it has a subsidy of £500 (voted annually). It is mainly dependent on private subscriptions and the fees paid by the students; the object is now to reduce these fees and to enable promising talent to have a free education. There are a few prizes, it is true, in the Academy; such as two King's scholarships, a Westmoreland scholarship, and a Potter exhibition; and recently have been added twelve free scholarships, four of which have been already competed for and filled up. According to the last circular issued from the Academy, the co-operation of the deans and chapters of cathedrals and collegiate bodies is earnestly sought and inducements are held out to students who wish to join military bands; but surely the two last mentioned incentives to study music are matters for Governmental intervention and more active support. The amount of £18 per session precludes the possibility of enrolling pupils from all classes of the community. The academical year is divided into two sessions of nineteen and a half weeks each. Now, for £36 the education desired is undoubtedly exceedingly cheap, but the system does not go sufficiently far to constitute a really national institution. The great support of a continental Conservatoire is derived from the existence of a national Opera House. In England there is no such feeder. The pupil who is a singer, unless he studies for the Italian stage, has no market for his talent; the instrumentalists are entirely dependent on foreign opera establishments in the metropolis. If the Society of Arts could raise funds to establish an English Opera House on a permanent basis, some good results might follow their late agitation for extending musical education. At present the supply of talent is about equal to the demand—that is, the demand being next to nothing, the amount of ability created is in the same ratio.

**WORCESTER.**—We were unable last week to do more than announce the fact of Mr. Aptommas's Harp Recital having taken place. Mr. Aptommas is a harpist of rare power and skill, and his execution and manipulation excited the admiration of the audience. Beethoven's "Moonlight Sonata" was performed admirably, and Handel's "Harmonious blacksmith," and the other portions of the programme, were equally well executed.—*Berrow's Worcester Journal*.

**CROYDON.**—The annual evening concert given by Mr. G. Russell took place at the Public Hall. The vocalists were Miss Edith Wynne, Mdlle. Anna Drasdil, and Mr. Lewis Thomas; instrumentalists—piano-forte, Mr. George Russell; violin, Herr Ludwig Straus; second violin, Mr. Viotti Collins; tenor, Mr. Hann; violoncello, M. Paque; contrabasso, Herr Biehl; Signor Randegger, conducted. The programme included selections from Beethoven, Handel, Mendelssohn, Ernst, Weber, Wallace, Paque, Rossini, and several pieces composed by Mr. G. Russell, two of them performed for the first time. The first part opened with Beethoven's trio in E flat, No. 1, and this was followed by Handel's aria, "Nasce al bosco." The latter was sung by Mr. Thomas in capital style. Mr. Russell played prelude and fugue in E minor (Mendelssohn), "The harmonious blacksmith" (Handel), and Weber's *Concert-stück*, (with quintet accompaniments) and some minor pieces. A violin solo, Ernst's "Otello," was given by Herr Ludwig Straus, and met with unbounded applause. Mr. G. Russell's pretty song, "Solitude," was sung with much taste by Mdlle. Drasdil. The first part concluded with a quartet in B flat, composed by Mr. G. Russell, and performed for the first time by Herr Straus, Mr. Viotti Collins, Mr. Hann, and M. Paque. This pleasing and extremely musician-like composition was favourably received, and at the conclusion the author was called for and presented with several bouquets. A sacred song, "He hath remembered His mercy," by Mr. Russell, was sung for the first time by Miss Edith Wynne (charmingly), and encored as it deserved. There were many other pieces, and none more effective than Mr. Russell's very brilliant performance of Liszt's "transcription" of the *valse* from Gounod's *Faust*. The concert was of a first-rate order.—*B. E.*

**AMERICA.—MUSIC IN BOSTON.**—The Italian opera opened at the Boston Theatre most auspiciously with Rossini's *Barbiere*. Miss Clara Kellogg, personated Rosina; Signor Baragli, Almaviva; and Ronconi (the famous), the Barber. Miss Kellogg was much admired in the part of the Spanish maiden, her singing, however, being much more praised than her acting. Ronconi made a tremendous hit. All the local papers are in raptures with him. "Signor Ronconi, in the part of Figaro," says the *Boston Sunday Times*, of date January 20, "in our estimation gave the ablest exposition of that character ever given in Boston. True to life in every phase of the play, never exaggerated, never stooping to buffoonery, always within the bounds of reason, he revealed in his acting a picture that did not dazzle or confuse the imagination to comprehend its true meaning. Irrepressibly droll and funny in his facial expression and by-play, the illustration rollicked with genuine humour from beginning to end. Vocally considered, his condition prevented his doing himself justice; the intent, however, was manifest to do his best. In every scene in which he appeared he allied himself closely to the duties of the moment like a true artist, interesting himself with all coming in contact with him, to keep the general interest alive to the close." Signor Baragli's Count Almaviva was not a great effort, nor could much be said for the gentlemen who filled the parts of Doctor Bartolo and Basilio. The operas to be given, besides the *Barbiere*, were *Crispino e la Comare*, *Fra Diavola*, *Zampa*, *Don Pasquale*, *L'Etoile du Nord*, *La Favorita*, and *Faust*, in all of which Miss Clara Kellogg sustained the principal female characters.—At the Boston Music-Hall the "Farewell Bateman Concerts" were in immense vogue, and a grand "Special Farewell Concert" was to be given to Mr. Bateman. In fact this concert took the shape of a testimonial. "The farewell concert, to be given to Mr. Bateman," writes the journal above quoted, "will find full sympathy with the musical public of Boston who gave his enterprise a free and unqualified endorsement early in the season; one that had its weight of influence in securing the brilliant series of successes it met with wherever it has appeared. The address to Mr. Bateman is couched in terms that need no comment from us to give additional value or import to it. It is a tribute of respect and esteem to a liberal and high-minded manager and gentleman who has kept good faith with the public which has derived the full benefits of his liberality, with congratulations for the successful termination of his second concert enterprise, the greatest and most skilfully conducted on record, with hopes that he may be induced to continue his labours, which brings with its alluring pleasures an incalculable amount of good." The Bateman troupe consisted of Madame Parepa, Miss Adelaide Phillips, Signors Brignoli and Ferranti, singers; Mr. S. B. Mills, pianist; and Mr. Carl Rosa, violinist.

**SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.**—Mr. Alfred Gilbert gave a musical entertainment on Thursday evening in the above society's rooms, entitled "The Classics of the Piano-forte," illustrated by selections from the works of Handel, Bach, Haydn, and Mozart. Mr. Alfred Gilbert was assisted by Madame Gilbert as vocalist, who was most successful, in Handel's "Farewell, ye limpid streams," Bach's "My heart ever faithful," Haydn's canonet "My mother bids me bind my hair," and "Agnus Dei," from Haydn's 1st Mass. Mr. Henry Holmes was violinist, and Mr. W. H. Aylward violoncellist. Mr. Gilbert performed selections from Handel's "Suite de pieces," Bach's forty-eight preludes and fugues, Haydn's sonatas and trios (in conjunction with the above executants). The whole performance gave great pleasure.—*BASHI BAZOOK*.

**BRADFORD.**—The Festival Choral Society gave *The Messiah* at St. George's Hall, on the 18th ult. The hall was crowded in every part, and the rendering of the oratorio worthy of high praise. The singers were Madame Lemmens-Sherrington, Madame F. Huddart, Mr. Wilford Morgan, and Mr. Lewis Thomas. Mr. John Burton conducted, and the band and chorus numbered nearly 300 performers.

**DUBLIN.**—(From a correspondent).—Miss Kate Ranoe terminated her engagement at the Queen's Theatre on Tuesday. It has been a highly successful season and has given new life to the Queen's. The *Saunders' News Letter* says:—"The pantomime of *Don Giovanni* continues its successful career. Not a little of its popularity is owing to the abilities of the leading actress, Miss Kate Ranoe, who since her first appearance at this theatre, has become a decided favourite with its habitués." The same journal says:—"In the *Coward's Crime*, the heroine was admirably portrayed by Miss Kate Ranoe, whose talents are versatile and of a high order. The character was difficult, requiring an exhibition of pathos and deep feeling of a very trying nature. Miss Ranoe was, however, fully equal to the task." The *Evening Freeman* says:—"As an actress possessed of remarkable dramatic ability—graceful and careful in all she essayed—vivacious, piquant, and full of 'rich and rare' humour, Miss Ranoe never, in the most trivial matter, outrages our judgment or offends against propriety; but the few who have not yet enjoyed her finished impersonations, we strongly recommend not to permit the occasion of her benefit and last appearance in Dublin to pass without visiting the Queen's."

**WESTBOURNE HALL.**—The members of the Westbourne Vocal Society gave a *soirée* on Monday evening week, when the hall was well filled. The programme was such as might have been anticipated from the musical directress of the society, Madame Leupold. It commenced with a selection from a romantic legendary opera, *The Spirit of the Hartz Mountains*, the words by Mrs. Elde Darby, the music composed by Mr. Charles Oberthur, the well-known harpist, and author of many instrumental and vocal compositions. The overture, a work of considerable merit, which has been played in several concerts in Germany, and lately by the Dublin Philharmonic Society, was played on the piano-forte by Madame Leupold and Herr Oberthur in a manner highly creditable to both. Performed by a full orchestra, this overture would be still better appreciated. The songs, duets, concerted pieces, and choruses were all most carefully rendered, the full pieces showing the discipline of the choir to advantage. An amateur tenor sang a romance, which was much admired and encored. Mr. Ralph Wilkinson, in a recitative and air, created a marked impression; music and singer equally deserved praise. A charming duettino, "Welcome, poor way-farer," was well given by two young ladies; a sestet, "The cool evening dews," and a dance, "Magic round," with chorus of elves, for female voices, "No, no! 'tis not so," exhibited the qualities that captivate the many combined with the refinement that pleases the few. The entire performance of Mr. Oberthur's music was received with manifestations of hearty satisfaction by all present. The second part consisted of a miscellaneous programme, including a "Kyrie" and fugue, from a mass in B flat by Mr. Oberthur, an ingenious and clever composition which was done every justice to by the choir; some part-songs and solos were also introduced. A young lady, Miss Grace Lindo, gave Mendelssohn's *lied*, "Zuleika," with such genuine feeling as to win an encore, a compliment also earned by Mr. Wilkinson in the same composer's song, "I'm a rover." The whole concluded with Mr. H. Leslie's arrangement of "The lass of Richmond Hill." The concert was in all respects one of the most interesting that has taken place in the Westbourne Hall, and one that redounds to the credit of Madame Leupold and her pupils.

BASHI BAZOOK.

**CHATHAM.**—On Tuesday evening, Jan. 15th, a concert was given in the Lecture Hall under the direction of Mr. T. Whiffen, assisted by Miss R. Henderson, Madame Suter, Mr. Ralph Wilkinson, Mr. Buziah, and Mr. Sydney Naylor. Miss Robertine Henderson, in perfect possession of her lovely voice and brilliant powers of execution, was encored in the old English song, "Send me a lover, St. Valentine," and substituted the ballad, "Katty Moyle," which the audience would also liked to have heard again. Madame Suter's contralto voice was heard to advantage in several songs; but especially in a new one entitled "The sea-gull's message," the joint production of Messrs. Viotti Cooper and H. C. Adams. Messrs. T. Whiffen and Ralph Wilkinson were most successful in the pieces they contributed, while Messrs. Sydney Naylor (piano-forte), and Buziah (violin), played with their customary care, and in more than one piece were warmly encored.—On Tuesday evening Frederic Macabe appeared at the Lecture Room here in his popular entertainment—"Begone dull care." There was a large attendance, and the points of excellence with which the performance abounds were readily perceived and applauded.

**Mrs. Groom**, formerly Miss Wilkinson (a grand-daughter of Tate Wilkinson), whose death was announced in a recent number, was well-known as a contralto singer. She made her *début* at the "Ancient Concerts" in 1825, where she sang for several seasons—as well as at the various festivals. She was a pupil of Mr. W. Knyvett and also of Signor Scappa. On her marriage with Mr. Groom she retired, but upon his death resumed her profession, and was much engaged in private teaching. Mrs. Groom was selected by Her Majesty, the Queen, and his late Royal Highness, the Prince Consort, as instructress in vocal music to the princesses. She was the composer (words and music) of several popular songs—"Over the sea," &c. She leaves a son, now in Australia, and a daughter, who resided with her. Her eldest son died in India, from wounds received at Lucknow.—Mrs. Groom's amiable qualities endeared her to a large circle of friends, by whom her loss is much deplored.—(From a correspondent.)

**DORKING.**—After five weeks the "Readings" were resumed under attractive circumstances. The chair was taken by Mr. G. K. Paxon, President of the Institute; and the Assembly Room, which during the recess has been enlarged, repainted, and embellished, was well filled. The chief attraction was the second appearance of Mr. Charles Lyall, as English tenor, fast rising into celebrity, and the first appearance of Mr. Walter Thornbury, the well-known author. Of the tenor we cannot speak too highly; the chaste expression of his first song, "Tell me, Mary" (unanimously encored), and for which "Mary of Argyle" was substituted—was only excelled by the happy rendering of the second, "We met by chance." Miss Pritchard was Mr. Lyall's accompanist, and also played a piano-forte solo. This entertainment was one of the most successful ever given by the committee.

**A MUSICAL SCHOLARSHIP**, worth £70 per annum, is vacant in Magdalen College, Oxford. A tenor voice is required. The election takes place early this month.

**MISS LAURA HARRIS** is engaged for three years by M. Bagier for the Italian Opera at Paris, and makes her *début* in the *Sonnambula* this evening.

**ERNST SCHULZ.**—This clever artist, who gave a private *soirée* in the Dudley Gallery, a few weeks ago, has secured the large room at the Egyptian Hall, Piccadilly, for the purpose of a giving a series of representations during the season. His studies of character are original, humorous, and artistic in the highest degree.

**BEETHOVEN ROOMS.**—Miss Clinton Fyne, a pianist of merit, gave concert here, on Wednesday evening week, which was well attended. The performance commenced with Mendelssohn's Trio in D minor, played by Miss Fyne, Mr. Carrodus, and M. Pague. Miss Fyne next performed, with Mr. Carrodus, the *Andante* with variations, from the Kreutzer Sonata, both doing justice to the composition and receiving unqualified applause. Weber's *La Gaité* and Chopin's Waltz in D flat were Miss Fyne's other performances. This young lady has much improved since her return from Germany, and bids fair to become one of our best pianists. Miss Marie Stocken sang Beethoven's "Ah perfido," and Haydn's canzonet "Fidelity," both with excellent taste. Mdlle. Zuliani in Mr. Ganz's "When we went a-gleaning," was encored; and the same favour was awarded to Mr. George Calkin, in "Non è ver," for which he substituted a song by Mr. Ganz. Mr. Ganz was the conductor.

B. B.

**LEEDS.**—A concert was recently given in the Town Hall under the auspices of the Leeds Town Hall Concert Society. The artists (Mr. Mapleson's touring company) were Mdlle. Tietjens, Madame Demeric Lablache, Mdlle. Baummeister, Mr. Hohler, Mr. Santley, and Signor Pezzo (solo violoncellist). The first part was devoted to a selection from *Elijah*; the second part was miscellaneous. Mdlle. Tietjens was encored in the "Miserere," from the *Provatore*, with Mr. Hohler, and in the air "Ben è ridicolo." Mr. Santley being encored in Signor Ardit's new song, "The gift and the giver," substituted "Down among the dead men." Signor Pezzo performed a solo on the violoncello with great applause. According to the *Leeds Mercury*, Mdlle. Tietjens, and her *camarades* were to go from Leeds to Clumber, on a visit to the Duke of Newcastle.

**WARRINGTON.**—The musical society of this town has been "asleep" for some time, but is now awake like a "giant refreshed." On Saturday evening week a selection from the *Messiah* was given (with Miss Robertine Henderson and Mr. Wilbye Cooper as solo vocalists), and a miscellaneous selection. The *Warrington Guardian*, writing about the performance, says:—"Miss Henderson sang with great taste, especially 'Rejoice greatly' and 'How beautiful are the feet.' In her first song of the second part, 'Send me a lover, St. Valentine,' she was encored and substituted the Irish ballad, 'Katty Moyle.' Mr. Wilbye Cooper sang 'Every valley' and 'Behold and see,' in pleasing style. In the second part he was encored in Bishop's 'Orynthia,' and substituted 'The mountain maid.' The choir consisted of eighty-one amateurs, and we never before heard choruses or glees so effectively given in Warrington. The 'Hallelujah,' was repeated in compliance with an unanimous wish. The concert concluded with a solo and chorus from Handel's *Ode to St. Cecilia's Day*, 'As from the power of sacred lays,' which was sung most effectively.—The hall was well filled." Mr. Henry Walker, of Manchester, presided at the organ, and Mr. Hiles conducted.

**HORSHAM.**—The long announced Evening at the Piano-forte, by Mrs. John Macfarren, came off last Monday, Feb. 4th, with brilliant success. The accomplished pianist executed a well contrasted selection by Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Thalberg, &c., and Miss Robertine Henderson rendered most exquisitely several vocal pieces, which gave a charming relief to the whole. The programme never once failed to excite the interest of a crowded audience, who testified their appreciation by cordial and frequent applause.

**VENTNOR.**—(From a correspondent.)—The concert of Signor Romano, pianist and composer, given under distinguished patronage in the hall of the Literary and Scientific Institution, on Thursday, 31st January, attracted a large audience. The singers were Miss Barry Eldon, Signor Agretti, and Mr. Robert Sewell; the instrumentalist was Herr Schubert. Miss Barry Eldon, soprano, sang several ballads, and was encored in a duet by H. Smart, "When the wind bloweth on the sea"—with Mr. Sewell. Signor Agretti gave several songs with success. Herr Schubert's violoncello performances showed a thorough mastery of the instrument, as well as musical taste; he was encored in both his solos, and gave as second encore his transcription of "Alice, where art thou?" Signor Romano's performances were all good, and his compositions were warmly applauded.

**Pips from Punch.**

PIP XV.

**SOVEREIGN ALLEY.**

As down in Sovereign Alley  
For "sugar" I did go,  
Admiring of the gutters  
Which in that alley flow,

I there did meet a voter,  
And unto him did say,  
"Beest thee engaged on either side?  
Come tell me now, I pray.

I ben't engaged on either side,  
I solemnly declare;  
For I've took this here one's money,  
And means to vote that there.

PIP XVI.

SERIOUS WORK ON BREECH-LOADERS.—*The Needle Gun; or, Bismarck's Call to the Unconverted.*

[With Mr. PUNCH's hearty greetings to D. PETERS.]

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